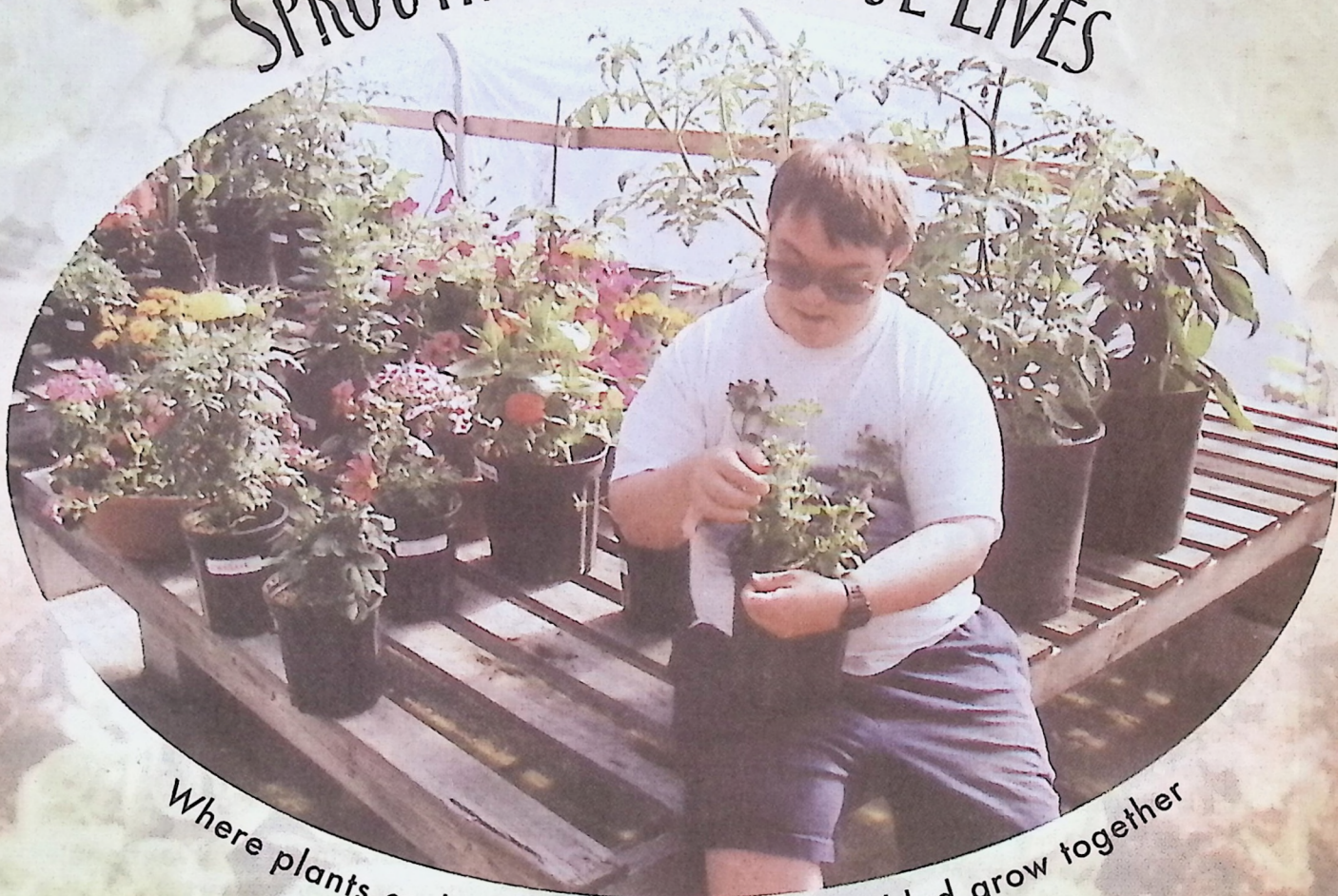


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Joe Craven is one of many top artists playing this summer at Redding's outdoor festival, MarketFest. For the complete description of events, See Spotlight, page 13.

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ON THE COVER

One of the many developmentally disabled adults who have found both career and community at Greenleaf Industries in Grants Pass. See feature, page 8.

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JEFFERSON MONTHLY

JUNE 2001

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10 Water, Water, Where?

Increasingly, demand for fresh water outstrips supply, leading to conflicts over water management and other issues. As this region struggles to develop wise planning, one idea that has surfaced is the raising of Shasta Dam. Tim Holt looks at the possibilities and the issues behind them.



JPR reporter Bob Davy and news director Lucy Edwards accept the Associated Press Award for Best Feature Story, won by Kay Stein's piece, "Jane's Story." See On the Scene, page 16.

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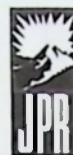


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TUNED IN

Ronald Kramer

News about the News and Information Service

JPR's News and Information Service for many years has been heard on only two of our radio stations (KSJK, Talent, and KAGI, Grants Pass). Thus, it's been available to only about 25% of the nearly 900,000 people who live within the JPR signal area. Both chronologically as well as in terms of audience significance, the News and Information Service was somewhat a "second cousin" at JPR for many years. Beginning in 1996 we decided to try to do something about that and began a serious effort to more fully develop it. Part of that effort involved making new investments in programming for this service and part involved replacing aging equipment with more reliable and flexible facilities. But perhaps the biggest challenge to making News and Information as fully relevant as our Classics and News and Rhythm and News services has been the challenge of making the service more widely available.

For listeners who live within signal range of our two AM stations, which carry the News and Information Service, this effort has proven highly effective. Audience response to the service has dramatically expanded. In the areas where all three of our program services are available, News and Information has recently given our FM services a "run for their money" in audience ratings. Both membership income and underwriting support have grown—all evidence of the increasing relevance and importance News and Information has for listeners within its signal area.

Increasingly we have received requests from listeners without access to News and Information for extension of the service to their communities; but fulfilling these requests has posed special challenges for us. The two AM radio stations which now carry the service were both donated to JPR: KSJK was donated by Perry Atkinson of KDOV-FM in Medford in 1989; KAGI was donated by Bill and Patsy Smullin of Medford's KOB-TV in 1990. Gone are the days in which we could easily file applica-

tions for new FM stations and have them awarded by the FCC. Few frequencies remain available and those which are have become the object of lengthy, competitive FCC application procedures which produce uncertain results. (I'll report in more detail on that matter in coming months.) Low cost FM translators, which we have used to extend JPR signals in many communities, cannot legally be used to extend the signals of AM stations. Thus, the only realistic way of extending the News and Information Service involves either acquiring other stations by donation or purchase. We have explored such avenues for bringing News and Information to a number of new communities but, to date, those efforts have not produced any positive result.

So, until recently, the only method we have been able to use to extend the reach of News and Information has been to include some of that service's programs on iJPR, our Internet-audio service.

We were intrigued last fall when Lane County School District 4J approached us to ask if JPR would have any interest in programming their Eugene AM radio station, KRVM(AM), 1280 kHz. The District's staff was aware of JPR's programming and believed that the addition of News and Information programming in Lane County would be beneficial for the community. The 4J representatives were interested in forging a partnership with JPR to make that happen.


Because one of our goals for News and Information has been to make it more widely available, programming KRVM(AM) represented a real opportunity to help us realize needed growth in scope and relevance for the service. Being familiar with radio programming in the Eugene market, we also shared 4J's view that this service would hold interest for listeners in that area. Arising from those discussions, a formal agreement for JPR to broadcast the News and Information Service over KRVM(AM)

was signed in April and we anticipate inaugurating this service in June. It is perhaps interesting to note that the School Board's vote on executing this agreement was unanimous and elicited extremely enthusiastic comments from many members of the Board. We also greatly appreciate a recently awarded \$75,000 special grant from the Corporation for Public Broadcasting to help initiate our partnership with KRVM(AM).

JPR's extension of the News and Information Service to Lane County in no way represents a "leap frogging" over communities we have long served, but which currently do not have on-air access to News and Information, to embrace a new, more distant, community. Our goal for the News and Information Service remains unchanged. We continue to seek to strengthen its programming to create the strongest program service we are capable of offering and to make that service as widely available within our region as we can. The impending addition of KRVM(AM) to the News and Information Service is one step toward achieving that goal. We continue to actively pursue various possibilities for expanding availability of this service and hope to be able to announce further extensions of the News and Information Service in the future.

In the meantime we are pleased to announce our partnership with Lane County School District 4J and the staff of the District's FM station, KRVM(FM). We especially appreciate the confidence in JPR reflected by the School District and the valuable help we have received from Barb Bellamy, on the District's administrative staff, and Carl Sundberg, at KRVM.

In coming months listeners to the News and Information Service will hear some changes in addition to the addition of another set of call letters. Calls to the Jefferson Exchange will newly include communities further to the north and Jefferson Exchange will occasionally originate from Eugene as we seek to reach out to listeners there. But our goal remains the same—to provide news and public affairs programs that enhance civic discussion and stimulate the human intellectual spirit for as many listeners in our region as we can.

The opportunity to add KRVM(AM) to this service is a hallmark development in furthering that goal and we are genuinely excited at the prospect. 

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

Pepper Trail

Everywhere is Here

The bush grew along a remote dirt track high in the Peruvian Andes, its golden-yellow flowers blazing with color in the thin mountain air. After hours of bone-rattling driving, I was approaching the pass that marked the beginning of the descent toward the Amazon jungle, more than 12,000 feet below. Perched on the bush's topmost twig was one of the most exotic birds imaginable, an alpine hummingbird called the Bearded Mountaineer. Adorned with cap-like crest and a rakish feather beard, the tiny bird looked perfectly in place in its rugged mountain world. Within a few seconds it darted off, diving headlong into the airspace that dropped away with breathtaking suddenness from the edge of the road.

Glad to stretch my legs, I walked over for a better look at the golden flowers, and suddenly realized that I had seen this plant before — many, many times before. I had seen it in New Zealand, poking up from the cobblestones at the base of the Cook Glacier. I had seen it in South Africa, clinging to the Cape of Good Hope. I had seen it in Australia, growing beneath eucalyptus trees filled with snoozing koalas. I had seen it covering the hills along the California coast, and I had seen it beside the Talent Irrigation Ditch above my house in Ashland. It's called Scotch Broom. It is everywhere.

A lot of things are everywhere these days: Rats. Starlings. Feral hogs. Pigeons. Star Thistle. Foot-and-mouth Disease. AIDS. And humans, especially humans. Humans are, in fact, the root of the Everywhere Problem. We are the vessel that carries everything everywhere. Without humans, rats would never have reached the islands of the Indian Ocean, and dodos would still be strolling on the beaches. Without humans, Australia would

still be populated with bear-sized wombats, and gigantic moa birds would still be striding through the forests of New Zealand.

Without humans, Scotch broom would have never left Europe, Japanese beetles would never have left Asia, fire ants would never have left South America, bullfrogs would have never left North America, and HIV would never have left Africa.

"Invasive species" are a hot topic among ecologists right now, especially in western North America, where the landscape has been utterly transformed by wave

after wave of aggressive weeds from Europe: first cheatgrass, then star thistle, then spotted knapweed, then leafy spurge. But somehow it seems a bit disingenuous to call these plants "invasive," as if their triumph resulted

from disciplined and ruthless assaults. These plants were brought here, after all. We brought them — sometimes deliberately, more often accidentally, but they could not have made it without us.

Our role doesn't stop there, however. With few exceptions, invasives are only able to spread after we have first softened up the landscape with an unrelenting barrage of ecological damage. For example, the weeds that are choking our western rangelands are adapted to heavy grazing and trampling. Unlike native herbs and grasses, they are well-defended against cattle with spines and poisons. They germinate readily on top of compacted soils, complete their lifespan quickly, and die before the summer drought can overtake them. In the few places where ungrazed landscapes still exist in the west, the dreaded "invasives" have made few inroads. Everywhere else, as Aldo Leopold memorably observed, the overgrazed hills "cover ruined complexions with ecological face powder": a layer of weeds.

THIS IS NO GLOBAL VILLAGE.
INCREASINGLY, IT RESEMBLES
A GLOBAL HOSPITAL.

Recently, another dimension to the Everywhere Problem has been given a new name: pathogen pollution. Infectious diseases are consummate invaders, able to move into unprotected territory with terrifying speed. The most notorious paroxysm of such diseases spread across the world during the age of European expansion. Smallpox, measles, tuberculosis, and countless other afflictions raged through unprotected human populations from Newfoundland to Tierra del Fuego and across the Pacific. Many indigenous peoples were driven to near extinction, a fate that was shared by many indigenous species of wildlife. Indeed, some anthropologists now believe that the rapid extinction of mammoths and other Ice Age mammals that followed the arrival of humans in North America was caused by deadly human-introduced "hyperdiseases," not human hunting prowess.

At this very moment a more humble but no less significant community of creatures, the amphibians, are in catastrophic decline around the world. The sudden extinction of frog species in ecologically pristine areas of Australia and Costa Rica has been traced to a fungal disease that is almost certainly spread by human activity. And plants are equally vulnerable to pathogen pollution. Two of America's most valued trees, the chestnut and the elm, have been virtually exterminated by introduced diseases. An equally lovely tree, the Port Orford-Cedar, is fighting for its survival right now in the coastal forests of our region, the only place on earth where it occurs. It is threatened by a deadly introduced fungal disease that spreads on the wheels of vehicles and perhaps on the boots of hikers. Today, even those who "leave only footprints" may unwittingly cause terrible environmental damage.

Forty years ago, Marshall McLuhan looked into the future and envisioned a "global village," in which instantaneous communication would allow the whole world to experience events together. For many in my generation, this was an idealistic vision of coming world harmony. Well, the developments predicted by McLuhan have been far surpassed by the Internet and the globalization of media. But this is no global village. Increasingly, it resembles a global hospital, where viruses are traded back and forth and ever more expensive and undignified interventions are required

CONTINUED ON PAGE 33

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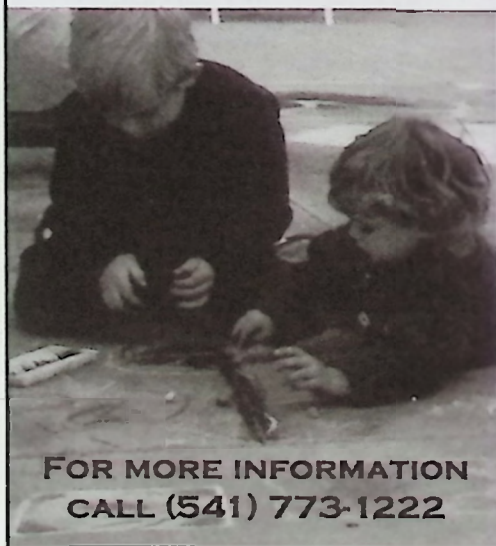
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JEFFERSON OUTLOOK

Russell Sadler

Cartels and Shortages

The American motorist is being softened up for another summer of price gouging at the gas pumps. The rhetoric is strikingly similar to the excuses we hear for the sudden surge in electricity prices. The similarity is not coincidental.

The media is dutifully printing uncritical stories of "government reports" predicting another round of "surging gasoline prices." We are warned of "tight supplies" during the "heaviest driving season." An Associated Press story quoted an Energy Information Administration report that warned tight inventories will make gasoline markets "vulnerable to sharp price run-ups if supply disruptions or bottlenecks occur."

The summer gasoline inventory will be about 200 million barrels this summer, about nine million barrels below last summer's inadequate inventory. Despite "refineries churning at top capacity," gasoline supplies "are expected to remain low the rest of the driving season," making the market vulnerable to unexpected problems such as refinery or pipeline disruptions.

How convenient for the oil companies.

What the story does not tell us is that the major oil companies have actually closed refineries as the industry merged and merged again over the last few years. It is a deliberate effort to reduce capacity to force up prices.

Economic theory argues some eager capitalist will just be itching to invest in new refining capacity to meet the surging demand that present refineries cannot meet. It is not happening because economic theory often ignores reality. It is too risky to build an independent refinery when the major oil companies control the supply of crude oil and the retail distribution of petroleum products.

The major oil companies deliberately reduced their refining capacity to drive out of business the independent cut-rate stations that competed with their brand-name stations. It was a successful effort that, combined with a federal law requiring double-walled underground storage tanks, has seen the number of independent gasoline stations plummet, especially in sparsely populated areas.

Oil company mergers have produced a cartel much like OPEC. It can raise prices simply by reducing the supply of gasoline.

Unlike OPEC, the domestic oil cartel does not require formal meetings. Any member of the domestic cartel can quietly reduce supply and raise prices. An "accident" can close a refinery or a pipeline. Suppliers of additives like ethanol or MTBE, used to reduce vehicle pollution in restricted airsheds with

smog problems, simply reduce their production. Magically, the refineries cannot produce enough gasoline to meet demand, and prices on the spot market spike in regions of the country with "inadequate" supplies.

If you understand this process that manipulates the price of gasoline, you have a good grasp on what is raising electricity prices in the West.

The fatal flaw that triggered the unnecessary run-up in electric rates is in the Energy Policy Act passed by Congress in 1992. That law sanctioned the separation of the generating business from the transmission and distribution of electricity. It is embodied in California's 1996 deregulation statute with a vengeance. According to economic theory, independent generating companies will compete for consumers' business and rates will come down. Another quaint think tank theory turned into a

**OIL COMPANY MERGERS HAVE
PRODUCED A CARTEL
MUCH LIKE OPEC.
THE EMERGING ELECTRICITY
BUSINESS IS ALSO A CARTEL,
NOT COMPETITION.**

wasteland by pragmatic practitioners of commerce.

In practice, deregulation left no one with the legal responsibility to supply consumers with this necessary commodity. It allowed generating companies to withhold electricity from anyone who will not pay their price.

In the bad old days of regulation, public utility commissions required vertically-integrated utilities to maintain a fifteen to twenty percent surplus of generating capacity to assure reliable service during unexpectedly high consumption or seasonal maintenance. A surplus of anything depresses its price. Despite the growth in demand, California maintained a surplus of electricity until last summer when drought took it away, but California's surplus capacity was eventually doomed by their deregulation scheme anyway.

Since deregulation separated generation from distribution, generating companies no longer have any incentive to maintain surplus generating capacity. Like the major oil companies, they provide just enough product to meet demand. If there is an unseasonal increase in consumption or generators are down for repairs—and generators go off-line for maintenance all the time—the price spikes on what electricity remains available.

It is here, amid these volatile price fluctuations once dampened by regulation, that energy hustlers like Enron, Duke Energy, Mission Energy and the coyly named Entergy, make their money at the expense of consumers. Just like OPEC, the emerging electricity business is a cartel, not competition.

There are several other reasons for price increases, including a natural gas shortage created by the entrepreneurial construction of so many independent gas-fired turbine generators. But the separation of generating capacity from the transmission and distribution of electricity is the principal cause of price increases.

Among the "whereas"s and "therefore"s in the eye-glazing, pedantic preamble to Oregon's utility deregulation legislation, lawmakers repeat this silly ideological posturing. "Whereas, the divestiture or functional separation of electric power generation from the distribution functions is the most effective means of stimulating competition..." Really? The real-world California experience proves that a utility that does

CONTINUED ON PAGE 15



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Sprouting Meaningful Lives

Greenleaf Industries provides lifelong employment and community for developmentally disabled adults, while producing two million plants per year

By Lara Florez

A ladybug lands on the neck of David James as we chat in the afternoon sun. He doesn't swat or even take notice, as it's a part of him, like the dirt beneath his fingernails, like the flats of new lettuce and wave petunias that surround us at Greenleaf Industries in Grants Pass. The ladybug lights next near my arm, and David proceeds to tell me how millions of ladybugs migrate to annual nesting spots in the winter, then awoken with the warmth of sun and travel back to their favorite tree or garden. There they lay their eggs, and die while the new larvae hatch and grow. "Come winter, the next generation of ladybugs migrate back to the same nest as their parents," he says, squinting up into the new spring light.

It's fitting that David should be the one telling me of this extraordinary act, of each ladybug intrinsically knowing where to go to begin and end its life's work, and making way for future generations to do the same. For the past twenty years David has been the director of Greenleaf Industries, a not-for-profit organization whose combination of horticulture therapy with quality nursery retail and wholesale operations offers lifelong training and employment for eighteen developmentally disabled adults. David and his core team of employees and trainees are celebrating their double decade anniversary as a model for the web of community interaction, and a testament to the power of perseverance.

The germination of Greenleaf Industries began in the spring of 1977 with a 4-H club for developmentally disabled people named after the popular television show, *Happy Days*. David James had



**GREENLEAF BECOMES
A SUPPORT SYSTEM
FOR A POPULATION
OFTEN INVISIBLE
TO THE REST
OF THE WORLD.**

been working for the Oregon State University Extension Service with a background in ornamental horticulture and experience with community garden projects. "While it was my introduction to 4-H, it was also twenty-three developmentally disabled (DD) individuals' introduction to plants. The highlight of this was that plants are forgiving." At the end of the first year, the Happy Days 4-H

Club had an exhibition at the county fair. "Everyone received ribbons, which was really great," David remembers, smiling. "The next year we grew to 42 people." David discovered an old greenhouse on city property next to the water plant, and after a series of inquiries it was agreed that the club could use the greenhouse in exchange for plants. The club also began growing garden club starts. In the following years it

became clear that something fortuitous was happening. "The greatest need for the DD population at the time was stable vocational opportunities. I had discovered that this population could do quality nursery work, and had seen a *Daily Courier* article about how to apply for a HUD community block grant." Everything converged. David received a \$148,000 grant, which covered greenhouses and operations for one year. The City of Grants Pass furnished the land, and in the spring of 1981, Greenleaf Industries was born.

In an age of globalization, where product seems to matter less than profit, Greenleaf Industries stands as a rare example of community stewardship. Both Greenleaf Industries and the local community benefit from their mutual relationship. Greenleaf provides

excellent quality bedding plants at competitive prices that are grown locally, versus the starts and seedlings offered by chain stores like Wal-Mart and Rite Aid. Ironically, it was competition from these same entities that challenged Greenleaf to become involved in retail. "Initially we kept the operation strictly wholesale, serving nurseries in the state," David says. "The economic complexities began to shift when the chain stores moved into the area. Around 1992 we knew we were facing some big decisions. Minimum wage went up, insurance premiums went up, and our current facility was unable to generate enough revenue to keep going." Surveying the current retail operation on Union Avenue in Grants Pass, he muses, "It turned out to be a neat step."

Currently Greenleaf offers two million plants per season, in two hundred and sixty varieties, seventy percent of which are marketed retail. In line with one of the central missions of Greenleaf, self-sustenance, David says, "Our economic strength is the citizens of Josephine County. The community support for this operation has been just fantastic." He estimates that ninety-four percent of the total operational expenses are covered by plant production, including spring bedding plants and Christmas wreaths and swags. David says this is important for many reasons; and it's the foundation for another Greenleaf goal, namely lifelong employment opportunities for their trainees.

"Many of our trainees have been placed with us through social service agencies, and we receive a small stipend for our work. If we were totally dependent on that funding, or on other governmental funds, then we would be at the whim of governmental change. Good programs have gone under due to budget cuts." Job stability is important for the growth of the worker—for their mental health as well as their productivity and quality of work. Greenleaf has a 90% program success rate with its trainees, meaning that most who come to work at Greenleaf remain for the long haul. "I'm growing old with certain members," chuckles David.

This stability also creates community within the DD trainees. One couple who met at Greenleaf just celebrated their fourteenth wedding anniversary; another, their eighth. And in 1982, David and his staff began the annual Greenleaf Retreat during the seasonal down time in September as a reward for the challenging summer work. Greenleaf becomes a support system for a population often let down by agencies and case managers; for a group often invisible to the rest of the world. The retail operation allays this latter problem with frequent interaction between the DD community and other citizens. In David's eyes, this benefits all involved. "The highlight of our trainees is that they mostly tend to be very happy people. While the rest of us are stressing out about what we saw on the news last night, they tend to live more in the here and now, and that's the way it should be."

As we tour the greenhouse people are continually tossing David questions, to which he gives efficient answers without a

moment's pause.

"Do you have any tomatoes?"

"No, too early."

"What about that deer fence in last week's column, do you know where I could see one?"

"Sure. I'll give you my address. Come by anytime."

David has written the garden column in the *Daily Courier* for the last eighteen years, and is quite obviously the go-to guy for all related problems. The mood at Greenleaf is contagious, the customers happy to patronize a place that supports the community in so many ways, and the employees and trainees are proud of the products and services they offer. With such a wining combination, and a proven success rate, a question lingers: Why hasn't the Greenleaf concept caught on?

David has been contemplating this issue for some time. "There's a real romanticism involved in the idea of growing

plants," he says, without hesitation. "But it involves a lot of work and repetition. It's also seasonally intensive, meaning we put in sixty or so hours a week in the spring. Of course, this is balanced with a slow time, but for someone coming from a strictly social service background, horticulture can be discouraging. You have to come in with a real love for it." Non-reliance on government funds and commitment to the long haul are other characteristics David sites as vital to creating an effective social service organization. "The main goal needs to be quality products and a healthy work environment. If you're looking for the magic

in horticulture you're not allowing the program to create its own magic." It seems that the people of Greenleaf Industries see themselves in this model, as a professional working nursery offering the best quality plants, and that good work just happens to suit the special needs of certain people.

David and I linger by the trademark Greenleaf emerald colored wagons talking of good work as we prepare to part ways. Humans are not as lucky

as the ladybugs, hatched with our life direction printed on our cells like a blueprint. We must each seek out our place through meaningful labors that better the lives of others. In this way we may each fulfill our individual destinies. But we are lucky to have lights along the path, programs like Greenleaf Industries and people like David to inspire and motivate both our generation and generations to come. He says, "Getting involved might seem like a throwback to the sixties, but it's necessary to do something with your life, to make Monday just as important as Friday. I'm just grateful to have had the opportunity. Life is good." He gazes up at the blue sky, and says again, "Life is good." ■



**WE MUST EACH
SEEK OUT OUR PLACE
THROUGH MEANINGFUL
LABORS THAT
BETTER THE LIVES
OF OTHERS.**

Water, Water, Where?

As demand for water increasingly outstrips supply, a controversial proposal to raise Shasta Dam surfaces.

By Tim Holt



In a region long noted for its abundant water supplies, there now seem to be shortages everywhere you look, from Bonneville Dam all the way down to the Sacramento-San Joaquin Delta near San Francisco Bay. At Bonneville, water releases for salmon are being cut in favor of hydroelectric power. At the California-Oregon border, farmers in the Klamath Basin are having their irrigation water cut in favor of flows for fish. And in the Delta and the neighboring San Joaquin Valley, both farmers and fish face severe shortages.

Drought in Oregon, long-term population growth in California, and a growing concern over the plight of endangered fish have all contributed to the squeeze on water supplies.

The water shortage in northern California has officials scurrying around to find ways to store up water during flush periods of the year. One ambitious proposal called for raising Shasta Dam, just north of Redding, by a whopping 200 feet. This proposal was a taxpayer's nightmare and an engineer's dream: At an estimated cost of \$6 billion, it would have required rebuilding part of I-5 and the railway bridge over the Shasta Dam Reservoir.

The federal Bureau of Reclamation has since come up with a

AFTER SEEING THE FATE OF FARMERS IN THE KLAMATH BASIN, IT'S UNDERSTANDABLE THAT THE FARMERS OF CALIFORNIA'S CENTRAL VALLEY ARE CLAMORING FOR MORE STORAGE FACILITIES SUCH AS THE EXPANSION OF SHASTA DAM.

drastically scaled-down version of its original proposal: a 6.5-foot rise at a relatively modest cost of \$122 million. This is being touted as part of a larger water storage package that would include capturing Sacramento River water in a new reservoir 100 miles downstream from Shasta Dam near the town of Maxwell, as well as an ambitious plan to turn islands in the Sacramento Delta into huge bathtubs—the levee-encircled islands could be flooded during winter and spring runoffs and drained in the warmer months for irrigation uses and to prevent saltwater intrusion from San Francisco Bay.

The proposed raising of Shasta Dam has served as a focal point in the debate between water officials—who say it's one of the long-term steps needed to deal with a growing water crisis—and conservationists concerned about the impact such measures will have on rivers and fish. The Shasta Dam project itself would result in the inundation of a stretch of the McCloud River, currently protected under California's Wild and Scenic Rivers Act.

One of the ironies of this debate is that conservationists are pointing to Southern California, land of golf courses and swimming pools, as a cutting-edge leader in water conservation. Out of necessity, this dry and populous region has learned to use its

water efficiently. Although it registered huge population gains in the 2000 census, Southern California has maintained the same level of water use for the past 15 years. This has been accomplished through ambitious water recycling programs, and through programs to encourage more efficient water use. Wastewater from households is used to irrigate those ubiquitous golf courses, for example. Also, the region's Metropolitan Water District offers rebates for purchases of low-flush toilets and water-efficient horizontal access washing machines. Water saved through conservation efforts helped restore Southern California's Mono Lake, once a dry, shriveled shell and now one of the crown jewels of California's conservation movement.

Other proposals coming from conservation groups such as Sacramento-based Friends of the River focus on agriculture, which uses the vast majority of water flowing through the state's fertile central valley. Currently farms in the San Joaquin Valley south of Sacramento pay for water based on their acreage. To encourage farmers to use the water more efficiently, conservationists want them to pay for each gallon, or acre-foot, of water they use. Another idea that has just started gaining currency is that of buying up some of the farms of the San Joaquin Valley and letting the land revert back to its naturally dry state.

Raising Shasta Dam, conservationists argue, could have a deleterious effect, making irrigation water more plentiful and cheaper and discouraging conservation measures.

Water officials, on the other hand, argue that while conservation measures are needed, they alone won't be sufficient to cope with growing demands for this limited resource and that steps must be taken now to increase storage capacity—the Shasta Dam project, which is still undergoing prolonged studies, won't be completed until the year 2011, according to present estimates.

Curtis Knight of CalTrout in Mount Shasta says his organization is concerned about the impact of the dam raising on the McCloud River, which flows into the Shasta Dam reservoir at its northern end. Approximately 30 miles of the river remains in its relatively pristine state. A half-mile to a mile of that will be swallowed up by the reservoir if the dam is raised.

"You'd be taking away habitat for fish. You're turning part of a pristine river into a lake," says Knight, noting that every foot of river that's flooded removes free-flowing water that trout need to spawn.

Just how much of the McCloud would be inundated is unclear. The Bureau of Reclamation has just begun a study of the dam elevation's impact. Current estimates range from a one-half-mile inundation during dry years to a mile in flood years.

In the waning months of the Clinton Administration, Interior Secretary Bruce Babbitt made the momentous decision to restore flows to the Trinity River off California's North Coast. Since the early 1960s most of the river's flows—90 percent—have been diverted to western San Joaquin Valley farmers, reducing flows in the lower portions of the river to a trickle and decimating its popula-

tions of salmon and steelhead. Babbitt's decision will result in a loss of 400,000 acre-feet of water to these farmers. An additional 800,000 acre-feet is already being diverted in the state's central valley for improved fish flows and to counter saltwater intrusion in the Delta. Altogether, these diversions for environmental purposes account for a substantial portion of the irrigation water needed in the San Joaquin Valley. Farmers in that region will experience a 60 percent cutback in water allotments this year, which is why they are clamoring for more water storage facilities, including the enlarged reservoir behind Shasta Dam.

Even at its present size the Shasta Dam Reservoir is an awfully big bathtub for storing water. Its total storage capacity, 4.5 million acre-feet, is more than ten times the water lost from Secretary Babbitt's Trinity restoration order. Raising it, of course, will not in itself produce more water for farmers or anyone else—only rain clouds and Mother Nature can do that.

In fact, the reservoir has been filled to capacity only a few times in its 50-year history; it is designed to accommodate flood levels that occur only once every 100 years. Buford Holt, an environmental specialist who works at the dam (no relation to the author of this article) notes that the proposed 6.5-foot increase in the dam's elevation "won't make a big difference for flood control." Nor will it significantly improve fish flows downriver, according to Holt. Cold water for migrating salmon and steelhead is released throughout the year from the dam; it is sucked from the bottom of the reservoir through a massive tower attached to the backside of the dam. Because of the cocktail-glass shape of the reservoir's basin, every four acre-feet of additional storage capacity would add only about one acre-foot of sufficiently cool water to release for the fish downstream.

Given these considerations, it is hard not to conclude that the proposed raising of Shasta Dam is designed primarily to guarantee water supplies for farmers, primarily in the San Joaquin Valley. After seeing the fate of farmers in the Klamath Basin whose livelihood has been jeopardized by drought and the needs of endangered fish, it's understandable that the farmers of California's central valley are clamoring for more storage facilities such as the expansion of Shasta Dam.

Whatever the fate of the Shasta Dam proposal, it has already produced one benefit: It has helped focus the debate between the pro-storage side and those favoring a total reliance on conservation. Out of this debate will hopefully emerge long-term solutions that can keep the water flowing both in the rivers and on the farms. ■



Curtis Knight of CalTrout in Mt. Shasta, an opponent of the plan to raise Shasta Dam.

Tim Holt will be reading from his futuristic novel, *On Higher Ground*, at The Book Stop in Grants Pass on June 9 from 2-4 p.m. *On Higher Ground* is set in the Siskiyou region in the mid-21st century. Tim is also a regular commentator on *The Jefferson Daily*, the on-air newsmagazine of Jefferson Public Radio.

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NATURE NOTES

Frank Lang

Ancient Tree

Where do biology professors go when they play hooky? Fishing? Golfing? Goofing off? Some may, but Professors Nitsos and Lang spent one Friday in the bottom of a fifty foot deep trench at the Chemult landfill (that's a garbage dump) with Ron Mastrogiuseppe. Ron's an ecologist for Redwood National Park. What were we doing? We were looking at the grave of a tree buried by pumice and ash from the eruption of Mount Mazama about 7,600 years ago. Now that's fun.

Our first stop was the landfill to take a quick look in the trench to see where the ancient tree was found. The cat driver digging the trench must be given credit for realizing he had discovered something special, and to Klamath County and the US Forest Service for their quick actions to help save the tree.


Our second stop was the seedling storage shed at the Chemult Ranger Station, a cold damp place suitable for storing young living trees and ancient corpses. The doors opened. We entered to see the corpse laid out, wrapped in plastic, draped in blankets, looking like? Well, a tall corpse. Maybe a Portland Trail Blazer, take your pick. We opened the package and there was the ancient tree looking very much like thousands of drift wood logs I have seen at the coast. Barkless, slightly tapered, lower end slightly darkened and slightly hollowed, both ends rounded. The remains are about eight feet long and twelve inches in diameter.

What is so exciting about this stump? It is old, damn old, and it is the only known, intact, unburned remnant of a great forest that surrounded Mount Mazama. It also offers a window to the past. What was the vegetation like near the ancient tree? Will it offer clues to the climate of the past? Can it help scientists more accurately date the Mazama eruption?

After watching Bill Hopkins, area ecologist for the Winema, Deschutes, and Fremont National Forests, conduct an excellent press conference, we returned to

examine the trench in more detail. The tree stood upright, its base embedded in a saturated heavy clay soil mixed with water washed rocks. Radiating away from the base were empty root channels.

The geological story is fascinating. A half inch of gray volcanic ash covered the clay soil, the first indication of what was to come. Next was a major deposition of air fall pumice—popcorn pumice, I heard it called. Larry Chitwood of the Deschutes National Forest estimates the thirteen feet of pumice fell in a one or two-day period. The pumice packed up against the trunk. When the wood burns or rots away, the pumice stays in place and a tree well forms. The tree well here was two feet in diameter and twelve feet tall. The next thirty five feet to the surface was from a hot ash flow estimated to be 700 to 800 degrees Centigrade. That's hot! The flow came down the slopes and across the twenty-five miles to our site at a hundred or so miles an hour. Total destruction reigned. The top of our tree was snatched away, to who knows where. Embedded in the ash above are charcoal tree trunks from who knows where.

We collected samples from the ancient soil surface for later analysis, to look for microscopic fossils, pollen grains, spores and seeds that might tell us what the pre-Mazama forest was like. There was charcoal at the surface beneath the tree, but very little fifteen feet away. A mystery. Why is this tree the only known unburned survivor? Another mystery. Mysteries. That's what science is all about, and that's why science is so much fun. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

MarketFest

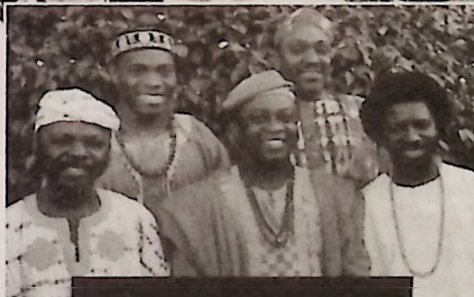
By Eric Teel

Summer in Redding brings the return of the familiar heat wave, but for the past five years, it has also brought a community festival to Redding's historic downtown. Downtown Redding MarketFest started in the summer of 1996 as a way to help promote Redding's slumping downtown area, its businesses, and its assets. The City had just completed the formation of what was then called the Redding Downtown Plan—which since that time has evolved into a much more detailed specific plan for downtown improvement—and one of the plan's key components was the formation of a street fair in the downtown area. A group of volunteers organized to identify a location for the event: they chose Library Park, a small parcel of green space located centrally in the downtown area, and set out to create a street fair suited for the available space.

The centerpiece of MarketFest was, and remains, a farmers' market, with food and beverage vendors, art and craft exhibitors and live music, creating a festival atmosphere. According to Shawn Tillman, one of MarketFest's original organizers, the first year was scheduled as eight consecutive Thursday evenings, a schedule that was expanded to nine weeks as a result of the average of nearly 1,000 people that attended each night. As the event has matured, so too has the park itself. The elimination of a parking area has created more space for the event to grow, and it has, by featuring more of what exactly what it started with, fresh produce, locally crafted art pieces, food and beverages from downtown restaurants, and a continuing series of live concerts.



Multi-instrumentalist Joe Craven (top) and the West African Highlife Band (bottom) are among MarketFest's rich musical offerings.



THE MUSIC SCHEDULE
THIS YEAR,
AS IN YEARS PAST,
IS AS ECLECTIC AS
MARKETFEST'S ART
AND VEGETABLE
OFFERINGS.

This year, MarketFest runs from 4:30 to 8:30pm each Thursday for 11 weeks, from late June through the beginning of September, and hundreds of volunteers contribute their time and effort to pull off what has become a gathering place for a nightly crowd that swells to over three thousand on a busy night. Viva Downtown Redding, the non-profit organization that now organizes MarketFest, worked with both the City and Renaissance Redding

to raise funds for the construction of a permanent stage for the park. Now completed, the Carnegie stage is fixture in Library Park, complete with a sun-shielding canopy, and throwback architectural features that reflect the downtown's history.

The music schedule this year, as in years past, is as eclectic as MarketFest's art and vegetable offerings. Julius Mulendez opens the season on June 28th with his high energy Salsa. July 5th sees Boston singer/songwriter Vance Gilbert return to the state of Jefferson. July 12th, the West Coast Rhythm Section brings their blend of funk and acid jazz back to Redding. On July 19th, Thomas "Big Hat" Fields livens up MarketFest with some zydeco. July 26th is Celtic night with the traditional sounds of Darby O'Gill. August 2nd features the world music of the Joe Craven Trio. August 9th is swing night with San Diego based Blue Largo. August 16, Rusty Zinn

and his blues band take the Carnegie Stage. August 23rd showcases the London folk/pop group Equation. Steel Drums rule on August 30th with Pan Ramajy, and the season concludes on September 6th with the popular West African Highlife Band. For more information on MarketFest, contact Viva Downtown Redding at (530)243-7773.



Michael Feldman's

Whad'Ya Know?

All the News that Isn't

The spy plane crew returned from China after enduring the worst part of their ordeal: flying coach on Continental. The airline said it was very, very sorry.

Another federal interest rate cut sends bank rates below bank charges. Now if you open an account at a savings and loan, you have to give them a toaster oven.

Children's petting zoos are singled out as source of E. coli. That's what you get for petting children. Imagine what the animals are getting from the kids — bunnies with ear infections, giraffes with strep, pigs with the squirts, a woodchuck would up chuck.

In other news, the administration has decided to protect against salmonella in school food by rinsing it in arsenic water. They have abandoned plans to count salmonella as a vegetable, and backed off the proposal to import British beef for school lunches while it's still kicking.

Iowa passes a bill making it a crime for a politician to lie. Running back and forth to South Dakota is bound to drive up campaign costs.

Federal employees will lose coverage for birth control pills under the Bush budget — federal workers will breed like bunnies. So much for reducing the size of the federal government.

Jeb and W. are squabbling over oil drilling in the Gulf of Mexico, which will tend to wash up on a re-election campaign. In my experience, if your big brother wants to drill in your gulf, he will.

That's all the news that isn't.



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INSIDE THE BOX

Bob Craigmile

Free Speech, Free Software and You

There is a storm brewing in the world of intellectual property and software. Software companies are accusing—and suing—each other at a record clip. Movie companies are suing individuals who write programs that unscramble their marketing-driven regional DVD protection schemes. Napster is being sued back to the stone ages by the record industry for allowing people to give each other songs.

But there is a new wrinkle. Microsoft has recently thrown down a gauntlet that everyone should be concerned

about: the freedom to create software that can't be owned. Yes, you read that right.

A little background: In the last two years the free software movement, and specifically the Linux operating system, has made great strides in the computer market. Linux is the ultimate grass roots software. Started by the now-famous Linux Torvalds as a graduate student, it has grown to be a force in the server market of computing (servers are powerful computers which allow multiple simultaneous users and uses). No one company is responsible for Linux. It is written by consensus, or more accurately, by anyone who thinks they're smart enough to contribute something. Once a contribution is made, it is stress-tested by thousands of other "hackers" (the good kind), who can then improve on it because it's not copyrighted or owned by anyone. The theory is that if you create something and everyone in the world is (potentially) free to improve on it, pretty soon you have something pretty good.

Some folks have compared operating systems to cars. At <http://www.cryptonomicon.com/beginning.html>, Neil Stephenson speculates nicely about how the Linux "dealership" might look:

“
MICROSOFT HAS RECENTLY
THROWN DOWN A GAUNTLET
THAT EVERYONE SHOULD BE
CONCERNED ABOUT.

“Linux, which is right next door... is not a business at all. It's a bunch of RVs, yurts, tepees, and geodesic domes set up in a field and organized by consensus. The people who live there are making tanks. These are not old-fashioned, cast-iron Soviet tanks; these are more like the M1

tanks of the U.S. Army, made of space-age materials and jammed with sophisticated technology from one end to the other. But they are better than Army tanks. They've been modified in such a way that they never, ever break down, are light and

maneuverable enough to use on ordinary streets, and use no more fuel than a sub-compact car. These tanks are being cranked out, on the spot, at a terrific pace, and a vast number of them are lined up along the edge of the road with keys in the ignition. Anyone who wants can simply climb into one and drive it away for free.”

That's right: free. You can get Linux, an industrial strength server operating system, and install it on your computer tomorrow. (You might want to get a book with it. Costco has Linux books and CDs as do all office supply stores. Better yet, take it to the local Linux User Group, which will install it for you. The Rogue Penguins Linux Users Group can be found at <http://www.rplug.org/>.)

Now, not everyone needs a tank. I'll be the first to tell you Linux is not for the faint of heart (or head). But the point is: it's free. Cost = zero. You may be thinking that your computer already has a free operating system. In truth, the company that built your computer (unless it's a Mac), had to pay Microsoft a licensing fee, which they then passed on to you the consumer. Microsoft's newest server OS is Windows 2000. It costs hundreds of dollars.

If you own Microsoft stock right now, you might be a little worried. But Microsoft is committed to protecting its shareholders. In fact, it's hoping that it can stop Linux cold. One strategy is to hire bright people and improve its software, and it has done this. Each generation of Windows is (generally) better than the last.

Another strategy is to get Linux outlawed. Microsoft has recently been "educating" lawmakers about what they see as a dangerous trend of incorporating elements of commercial software in freely distributed software. And this could happen. But it's something that would be already protected under current copyright laws in the form of the Digital Millennium Copyright Act, which is much stricter than earlier copyright law.

The third strategy is to sow carefully crafted marketing phrases into the culture. So far, they've hinted that the Linux model is "Unamerican." (See <http://www.salon.com/tech/log/2001/02/15/unamerican/index.html>.) Microsoft is on a very slippery slope here. Americans are never opposed to anything that is free.

Microsoft has a legitimate right to try to earn money making software. But preventing an innovative creation and distribution model is not only bad for the software industry. It's not the American way. (http://www.salon.com/tech/col/leon/2001/05/03/microsoft_gpl/index.html)

Bob Craigmile is a computer consultant who lives in Jacksonville.

FEEDBACK

Letter to the Editor

Environmentalism is an ideology. Yet the *Jefferson Monthly* regularly publishes articles on the subject, while displaying no awareness of the intellectual limitations of its adherents.

I am a regular listener and long-time supporter of public radio and I admire its willingness to look at all sides of issues of public concern. I consider myself an old-fashioned liberal of about the 1950s. In those days, liberals concerned themselves with the workingman and the poor. Today, environmental liberals today worry about Old Growth, Northern Spotted Owls, and Open Space.

In "The Growth Myth" (*Jefferson Monthly*, May, 2001), Lorie C. List uncritically supports Alternatives to Growth Oregon. She seems not to know one of the most serious problems with restrictions to growth.

Urban Growth Boundaries limit the supply of buildable land and price low-income people out of homes. Many of the people who teach the children of Ashland residents cannot afford to live in the city. Ashland can be described accurately as "an exclusive enclave for the affluent." Ms. List wants "elbow room" and writes "the local

land rolls out before us as a green, spacious, lovely paradise." She seems to be unwilling to share this space with others who would like to live in the Rogue Valley.

Ms. List cites a 1998 study by Eben v. Fodor on the infrastructure costs of new housing in Oregon. Although a somewhat improved revision of his 1996 study, it remains an inadequate examination of the costs of growth in Oregon. (Mr. Eben is suing me over a critical article I wrote in response to his original report; he is asking for \$240,000 in damages. Judge Rebecca Orf dismissed the complaint in Circuit Court, but Eben's attorney has appealed the dismissal to the Oregon Court of Appeals. The issue being one of free speech, virtually all experienced attorneys in Medford expect the appeal to lose.)

May I hope that the staff of the *Jefferson Monthly* will try for more balance in future material that it publishes on environmental issues?

Wayne A. Leeman, Medford, OR
(Author: *Oregon Land, Rural or Urban? The Struggle for Control*, Millwright Press 1997)

JEFFERSON OUTLOOK

From p. 7

not own its own generating capacity cannot control its costs. Its captive customers tied to its transmission lines are at the mercy of independent operators who are free to charge what they wish or withhold their electricity from the utility until consumers pay extortionate prices.

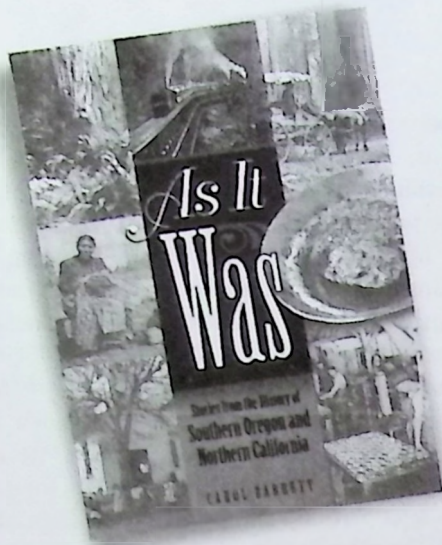
Oregon's "deregulation" scheme does not prevent or prohibit Oregon utilities from selling off their generating capacity. It embraces the fatal flaw that caused so much grief in California. Eventually Oregon utilities will be forced into divestiture and when that happens, electric rates will skyrocket here.

There is only one practical way con-

sumers can fight back in the short term. If enough consumers use less gasoline and electricity and bring demand back into balance with deliberately-reduced supplies, prices will fall. For the longer term, there is the very real possibility of using the initiative to repeal deregulation "Oregon-style."

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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BY CAROL BARRETT

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ON THE SCENE

Lucy Edwards

Jane's Story

In May, the news department at Jefferson Public Radio won six broadcast awards from Oregon Associated Press for the year 2000, including first place for best feature story. Below is the story behind that story.

Some stories just need to be told. Take, for example, the story Allison Zigich told a few years ago on *The Jefferson Daily*—about the lowest point in her life, when as a college student she was stopped and cited for driving drunk. She was ordered to go to the Jackson County Victim's Impact Panel, and what she heard there changed her life. So she brought the story to us, in a moving, powerful piece that we air every holiday season on *The Jefferson Daily*. Each year we get comments from people who have heard "Victim's Impact," about how it has changed their lives.

Other stories unfold before you, and emerge from the day-to-day. That's how "Jane's Story" happened. Jane Allison Davy is her full name. Married to *Jefferson Daily* arts reporter Bob Davy for over four decades, Jane was a Stanford grad, a community theater actor, a member of the Siskiyou Singers and Trinity Episcopal Church.

I never got to know Jane really well. Shortly before I came to JPR, she began to lose her ability to speak. But Jane was a regular in the newsroom, and through her impaired speech you could tell she had a wicked sense of humor. Jane and Bob were devoted to each other, and Bob took her everywhere, as long as she was able. As Jane got sicker from what was finally diagnosed as Pick's Disease, Bob immersed himself in the process of her caregiving. And as he was learning more, he kept say-

ing that *The Jefferson Daily* should do a piece, or a series, on caregiving.

He knew he couldn't do the piece—he was way too close—so we asked Kay Stein, one of our award-winning feature producers who has the uncompromising ability to get to the heart of a story. She met with Bob, and together they set out to tell a story on caregiving. Then it occurred to Kay: we needed to tell Jane's story. Bob was reluctant at first. Ever the reporter, he didn't want to *be* the story. But he did see it was the story to tell. Jane gave the okay.

Kay followed Bob and Jane, interviewed the many people who helped them, and went to work. She says, "Whenever I do a story like this, I just know the story will unfold. I have a background in aging and social services, so it was the kind of story that I seemed suited to tell. But it didn't really feel

like 'reporting.' It was more that the story was there and I felt honored to tell it."

In July, 2000, eight weeks after we first aired the piece, Jane Davy died. In May of this year, "Jane's Story" was awarded First Place for Best Feature for the year 2000 by the Oregon Associated Press. Although Kay Stein was out of the country and unable to attend the awards banquet, Bob Davy was at the ceremony, and accepted the award on her behalf. ■

Lucy Edwards is the news director of Jefferson Public Radio. *The Jefferson Daily* can be heard Monday through Friday at 4:30pm on the Classics & News Service, and at 5:30pm on the Rhythm & News Service.

Enjoy an evening under the stars
with stars-in-the-making!

PALO ALTO CHAMBER ORCHESTRA

WILLIAMSON WHITSON, CONDUCTOR AND MUSIC DIRECTOR



Rufus
Olivier



Katheryn
McElrath

A Tribute to the late Ashland Composer Peter Sacco

MONDAY, JUNE 25 • 8:30PM

OREGON SHAKESPEARE FESTIVAL ELIZABETHAN THEATRE, ASHLAND

\$10 General Admission • \$7 Students, Seniors

\$7 Oregon Shakespeare Festival and JPR Listeners Guild members

Tickets available at Festival Box Office, 541-482-4331

PROGRAM

Bach Contrapunctus I-IV from "The Art of the Fugue"

Quantz Katheryn McElrath, flute

Sacco Introduction and Divertimento for Solo Bassoon and String Orchestra, Rufus Olivier, bassoon

The Palo Alto Chamber Orchestra, renowned for its youthful vigor and professional sound, will showcase two outstanding soloists: local flute virtuoso **Katheryn McElrath** and **Rufus Olivier**, principal bassoonist with the San Francisco Opera Orchestra.

*In case of rain, the concert will be held indoors at the Bowmer Theatre
(festival seating)*



Oregon Shakespeare Festival

**Attention: JPR Listeners Guild! You are entitled to
the \$7 discount price for your entire ticket order!**



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

During the month of June JPR presents four great editions of *Marian McPartland's Piano Jazz*. On June 3 you'll hear from John Williams; on June 10 it's Bill Evans; June 17 Marian talks with Dena DeRosa; and on June 24 listen for Robert Hinz. *Marian McPartland's Piano Jazz* is a superb hour of music and conversation that gives those who listen an intimate portrait of the best and brightest in jazz. Listen Sundays at 9am on the Rhythm & News Service.

News & Information Service KSIK / KAGI

Tune in to the News & Information Service this month for the premier of three new programs. *Rewind* is a not-so-serious look back at the news of the week. It's a half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke. It airs Saturdays at 5pm following *A Prairie Home Companion*. *Studio 360*, hosted by novelist and journalist Kurt Andersen, explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books. You can hear *Studio 360* Saturdays at 9am and again Sundays at 10am. *The Loose Leaf Book Company* is a weekly half-hour radio series for adults that celebrates children's literature heard Saturdays at 5:30pm. Listen for all that's new on the News & Information Service beginning this month.

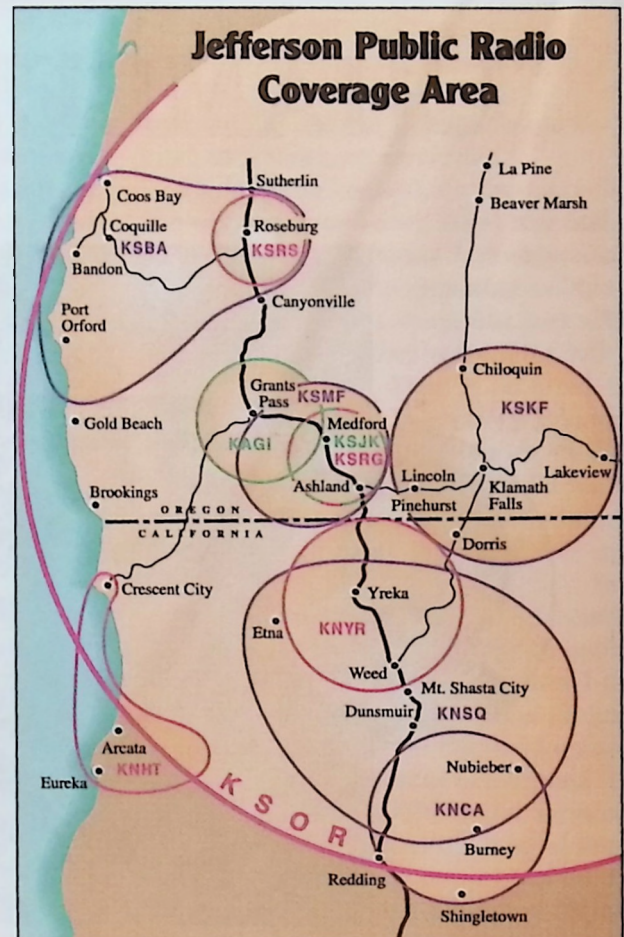
Volunteer Profile: Sarah Dreher



Sarah Dreher finishes her freshman year this month at Ashland High School. She was home-schooling when she first started volunteering in JPR's news department, about eight months ago. In the newsroom, Sarah prepares weathercasts and stories for broadcast on *The Jefferson Daily*. She says the people are the most interesting part about working at JPR. "You can have the most off-the-wall and intellectual conversations there."

While receiving credit for her internship at JPR, Sarah says she likes gaining work experience and having responsibility while still being a student. She celebrated her 15th birthday during the Spring fund drive.

Sarah likes swimming, dancing and being a "tech" for AHS's drama department. She wants to be an anthropologist doing field work in Africa and Asia. She has traveled to Europe, Africa, and Mexico and lived in Hawaii.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities list-
ed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am The Nuveen/Lyric Opera of Chicago	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café	11:00am Car Talk	3:00pm Le Show
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Possible Musics
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
5:00am BBC World Service	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	8:00am Sound Money	10:00am Studio 360
10:00am Public Interest	9:00am Studio 360	11:00am Sound Money
11:00am Talk of the Nation	10:00am West Coast Live	12:00pm A Prairie Home Companion
1:00pm Monday: Humankind	12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts	2:00pm This American Life	3:00pm What's On Your Mind?
Wednesday: Real Computing	3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario	5:00pm Rewind	5:00pm People's Pharmacy
Friday: Latino USA	5:30pm Loose Leaf Book Company	6:00pm Sunday Rounds
1:30pm Pacifica News	6:00pm Fresh Air Weekend	7:00pm The Parent's Journal
2:00pm The World	7:00pm Tech Nation	8:00pm BBC World Service
3:00pm Fresh Air with Terry Gross	8:00pm New Dimensions	11:00pm World Radio Network
	9:00pm BBC World Service	
	11:00pm World Radio Network	

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA



National and
international news
from the
Canadian Broadcasting
Corporation

Weekdays at 7pm

News & Information



**News of the world
in your own backyard.**

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies, and the Corporation for Public Broadcasting

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Nuveen/Lyric Opera of Chicago

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers

around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates May birthday

First Concert

- June 1 F Elgar (6/2)*: *Sea Pictures*, Op. 37
 June 4 M Mozart: Piano Concerto No. 14 in Eb, K. 449
 June 5 T Weber: Clarinet Concerto No. 2 in Eb, Op. 73
 June 6 W Khatchaturian*: Excerpts from *Spartacus*
 June 7 T Haydn: String Quartet No. 78 in Bb, *Sunrise*
 June 8 F Schumann*: Symphonic Etudes, Op. 13
 June 11 M R. Strauss*: Cello Sonata in F, Op. 6
 June 12 T CPE Bach: Flute Concerto in G, Wq. 169
 June 13 W Chavez*: Suite for Double Quartet
 June 14 T Beethoven: Piano Sonata No. 1 in F minor
 June 15 F Grieg*: *Old Norwegian Romance*, Op. 51
 June 18 M Stravinsky (6/17)*: *Dances Concertantes*
 June 19 T Debussy: String Quartet
 June 20 W Joseph Martin Kraus*: Symphony in Eb
 June 21 T Kodály: *Summer Evening*
 June 22 F Brahms: Variations on a Theme of Paganini, Op. 35
 June 25 M Vaughan-Williams: String Quartet No. 1 in G minor
 June 26 T Julián Orbón: *Tres Versiones Sinfónicas*
 June 27 W Bach: Sonata in D minor, BWV 964
 June 28 T von Dittersdorf: Symphony in C
 June 29 F Suk: Serenade for String Orchestra, Op. 6

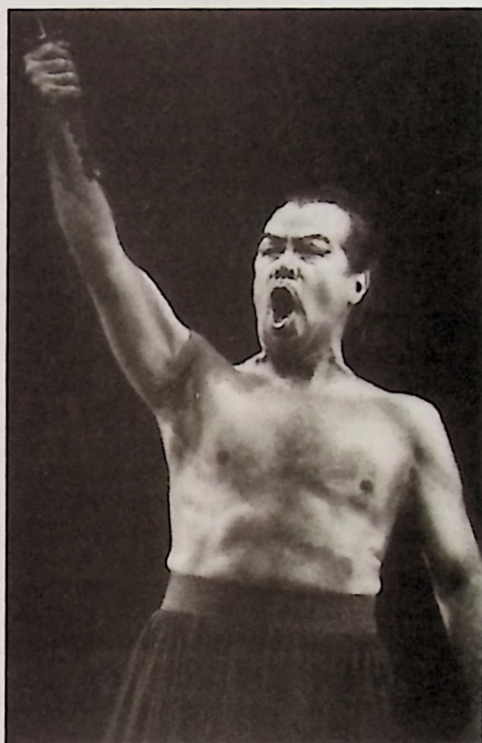
Siskiyou Music Hall

- June 1 F Fiorillo*: Violin Concerto No. 1 in F
 June 4 M Beethoven: Symphony No. 6 in F, *Sinfonia Pastorale*
 June 5 T Petersen-Berger: *Törnrossgarn*, Orchestral Suite, *Sleeping Beauty*
 June 6 W A. Romberg: Flute Quintet in D, Op. 41, No. 2
 June 7 T Mendelssohn: String Symphony No. 9 in C minor, *La Suisse*
 June 8 F Schumann*: Fantasy in C
 June 11 M R. Strauss*: *Aus Italien*, Op. 16
 June 12 T Haydn: Sonata in C minor
 June 13 W Mozart: Serenade in Bb, K. 361 "*Gran Partita*"
 June 14 T Brüll: Piano Concerto No. 2 in C
 June 15 F Grieg*: Symphonic Dances, Op. 64
 June 18 M Rachmaninov: Symphony No. 1 in D minor, Op. 13
 June 19 T Glazunov: Symphony No. 8 in Eb, Op. 83
 June 20 W Fibich: Piano Concerto No. 2 in Eb, Op. 38
 June 21 T Burgmüller: Piano Sonata, Op. 8
 June 22 F Mehul*: Symphony No. 2 in D
 June 25 M Chopin: Piano Concerto No. 2 in F minor, Op. 21
 June 26 T Sibelius: Violin Concerto in D minor, Op. 47
 June 27 W Scriabin: Symphony No. 2, Op. 29
 June 28 T Joachim*: Violin Concerto No. 3 in G
 June 29 F Dohnányi: Konzertstück for Cello

HIGHLIGHTS

Lyric Opera Of Chicago

- June 2 • *Jenufa* by Leos Janacek
 Patricia Racette, Kathryn Harries, Hugh Smith, Patrick Denniston, Josepha Gayer and Dale Travis.
 Conductor: Sir Andrew Davis
 June 9 • *Tosca* by Puccini
 Daniela Dessi, Marcello Giordani, Ruggero Raimondi, Christopher Scott Feigm, Dale Travis and David Cangelosi. Conductor: Bruno Bartoletti
 June 16 • *The Flying Dutchman* by Wagner
 James Morris, Catherine Malfitano, Endrik Wottrich, Franz Hawlata, Susan Gorton and Kim Begley.
 Conductor: Sir Andrew Davis
 June 23 • *Attila* by Verdi
 Samuel Ramey, Andrea Gruber, Martin Thompson, Anthony Michaels-Moore, Michael Sommese and Maris Vipulis. Conductor: Renato Palumbo



Samuel Ramey as Attila in the Nuveen/Lyric Opera of Chicago June 23.

JPR Saturday Morning Opera

- June 30 • *Il Sogno di Scipione* by Mozart
 Malin Hartelius, Lisa Larsson, Bruce Ford, Charles Workman, Chorus of the Musicians of the Louvre, Freiburg Baroque Orchestra,
 Conductor: Gottfried von der Goltz.

Saint Paul Sunday

- June 3 • Jacques Thibaud Trio
 Wolfgang Amadeus Mozart: Divertimento in E flat, K. 563—IV. Andante
 Ludwig van Beethoven: String Trio Op. 9, No. 3 in C minor
 Ernő Dohnányi: Serenade in C major for String Trio, Op. 10 - I. Marcia - V. Rondo
 June 10 • The Clerks' Group
 Johannes Ockeghem: Intemerata Dei mater

Josquin Des Prez: Illibata Dei virgo nutrix
 Walter Frye: Alas, alas, alas is my chief song
 Walter Frye: Sanctus from Missa Flos regalis
 Guillaume de Machaut: Amours/Faus samblant
 Anonymous: Clap, clap/Sus Robin from Ivrea manuscript
 Ockeghem: Offertorium from Requiem
 Josquin Des Prez: Nymphes des bois
 Jean Mouton: Salva nos, Domine

June 17 • Eighth Blackbird
 David Schober: Variations
 Ricardo Zohn-Muldoon: Paramo
 Thomas Albert: Thirteen Ways (selected movements)

June 24 • David Owen Norris, piano
 Erwin Schulhof: Sonata No. 1
 Edward Elgar: 3 Improvisations
 Erwin Schulhof: Cinz Etudes de Jazz

From the Top

June 2 • The Chamber Music Society of Lincoln Center plays host to *From the Top* this week in an all-ensemble program recorded at New York's Lincoln Center. You'll hear five wonderfully different chamber groups all from public schools in the New York area.

June 9 • *From the Top* plays host to a very special guest this week, Pulitzer Prize winning composer John Harbison. Harbison's String Quartet No. 1 will be performed by a student ensemble, and other young performers will play a piece composed by Harbison during his teenage years.

June 16 • We meet a piano quintet that includes two Fischhoff Competition winners. We also hear a quartet of *From the Top* alumni that includes a commuting pianist who flies to Chicago from Virginia every month for rehearsals thanks to the generosity of an anonymous donor. We also meet a bassoonist and clarinetist who study at the North Carolina School of the Arts.

June 23 • This week *From the Top* comes from one of the South's premier concert venues, Spivey Hall at Clayton College, outside Atlanta. Spivey Hall's distinguished Albert Schweitzer Memorial Organ, which is the "Rose Bowl of concert organs," is put through its paces by a 16-year-old from Oregon; and we hear a performance by a remarkable children's choir. We also hear two soloists from the Atlanta Symphony Youth Orchestra and a remarkable 11-year old pianist from Pennsylvania.

June 30 • *From the Top* honors one of America's most distinguished composers, conductors and music educators, Gunther Schuller, from the stage of New England Conservatory's Jordan Hall, where Schuller served as president. Schuller's arrangements for Ragtime Ensemble, originally composed for NEC students, will be revived by *From the Top*'s performers, including host Christopher O'Riley, who was the pianist in the original ensemble. We'll also hear a quintet from the *Fame* high school in New York.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNLEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 3 • John Williams

After years of working with Charlie Parker, Stan Getz, and Cannonball Adderley, pianist John Williams left the jazz scene. He has now returned, playing bebop in a pure form that critics hail as "unsullied by any of the fads or fashions that have happened since Bud Powell." Bassist Michael Moore joins Williams and McPartland for some inspired jazz.

June 10 • Classic - Bill Evans

As NPR celebrates the life of Miles Davis, we recall his pianist, the late Bill Evans, through a rare glimpse of this master at work. Evans creates solos of "All the Things You Are" and "The Touch of Your Lips." He joins Marian in a sweet duet of "In Your Own Sweet Way."

June 17 • Dena DeRose

Jazz pianist Dena DeRose began singing after a crippled right hand sidelined her playing. Now fully recovered, she accompanies herself as she sings. Critics hail her voice as being "in the Nat King Cole/Diana Krall category," but her vocal and piano chops are distinctly her own as listeners will hear when she sings and plays "If I Should Lose You." McPartland joins her for Cole Porter's "Everytime We Say Goodbye."

June 24 • Robert Hinz

Pianist, instructor and author Robert Hinz brings his love of improvisation to this *Piano Jazz* as he joins McPartland in dynamic duets. Influenced by Keith Jarrett and Keith Emerson, Dr. Hinz's work ranges from pop mainstream to straight-ahead jazz.

New Dimensions

June 3 • Healing the Heart of Diversity with Pat Harbour, Roosevelt Thomas and Others

June 10 • Georgia Stories / Global View with President Jimmy Carter

June 17 • The Synthesis dialogues: Part 2 -Towards a New World Culture with H.H. the Dalai Lama and others

June 24 • Balance Through Bodywork with Denise Berezonsky, Angela Porter & Jon Schreiber

The Thistle & Shamrock

June 3 • Flute & Whistle

Listen for Matt Molloy (Ireland), Chris Norman (USA), and Jean Michel Veillon (Brittany) in a lively hour of music lifted on Celtic whistles, including the haunting low whistle, and the traditional wooden flute.

June 10 • The Borders

Music from the southern hills of Scotland, with Borderers The John Wright Band, and Savourna Stevenson (harp), and Borders songs from Battlefield Band, Dick Gaughan, and others.

June 17 • Across the Border

This week, we feature the best of the English roots music scene, including Kate Rusby, Eliza Carthy, Kathryn Tickell and Ensemble Mystical, and Jaqui McShee's Pentangle.

June 24 • Summer Seasoning

Let our music fill your senses with the flavors of the summer months.



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Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

News & Information

A "Heart Healthy" recipe
from

**Zorba Paster
ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**JALAPENO SEA BASS
WITH ALMONDS**

(Serves 4)

2 lbs sea bass filets
1/2 cup white wine
1/2 cup white vinegar
Pinch white sugar
3 cloves garlic, crushed
3 med green onions, diced
Salt & pepper to taste
2 jalapeño peppers, fresh, seeded & diced
1 lime peel, grated
1/2 tsp salt
Romaine lettuce leaves
Sliced green onions and sliced almonds for garnish

Rinse and dry sea bass; place in non-reactive baking dish. Make marinade: In covered jar, combine wine, vinegar, salt, sugar, garlic, green onions, lime and jalapeño pepper. Cover jar; shake until well-mixed. In small bowl, reserve 1/3 cup of marinade. Pour remaining marinade over fish, turning to coat both sides. Cover, and refrigerate for at least 30 minutes and up to 3 hours.

Grill or broil sea bass, turning to cook each side. (Length of time depends on thickness of the filets. Fish is done when meat flakes when pricked with fork.) If grilling, brush often with reserved marinade to keep fish moist. Arrange lettuce greens on serving platter; top with fish. Garnish with green onions and almonds.

Nutritional Analysis

Calories 14 % (282 cal)
Protein 67 % (34.4 g)
Carbohydrate 5 % (18.2 g)
Total Fat 12 % (9.3 g)
Saturated Fat 6 % (1.47 g)
Calories from Protein: 47 %
Carbohydrate: 25 %; Fat: 28 %

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- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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e-mail: westhelle@sou.edu

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm
Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
New Dimensions

8:00pm-9:00pm
Tech Nation

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

12:00-2:00pm
A Prairie Home Companion

2:00pm-3:00pm
This American Life

3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
People's Pharmacy

6:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

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ECO-CENTRICITIES

James Reece

One Flew Over the Chicken Tractor

This may sound cuckoo, but good ecological farming is only a "chicken tractor" away, if you ask people who own one. The contraption is much more than a tractor, and yet really not a tractor at all. Chicken tractors are actually chicken coops with wheels on one end for mobility, false or wire bottoms, and, of course, chickens inside.

What they do for a farmer is remove unwanted, crop-harmful vegetation and bugs and snails under the mobile chicken house, while rooting up the ground and depositing natural fertilizer as the chickens "work." Once the patch is done, on to the next swatch.

"Put your chickens to work? Chicken scratch!" You may still say. Then you may want to consult *Chicken Tractor: The Gardener's Guide to Happy Hens and Healthy Soil*, by Andy Lee (Good Earth Publications, 1994). In the book, Lee tells of the virtues of having a chicken tractor, how to build one, and other useful information. Also, you could speak to Holly Christiansen of Ashland, who has built her own.

Holly, who has farmed with the Peace Corps in Senegal and apprenticed on an organic farm in east Tennessee, runs a one-acre organic farm, the Ashland Creek Gardens, at 915 Oak Street. The garden is a Community Supported Agriculture project, Holly said, with four members and the potential to support 30. She farms totally organic, and with the "biodynamic" technique of planting certain items at certain times of the day, by the stars. And when I talked to her April 16, she was preparing to take another next leap—into the chicken tractor method.

A couple of weeks later, she had built her own wood and wire six-by-eight-foot A-

frame-style chicken tractor to house laying hens, and reported the arrival of about 10 eggs. And the chickens were earning their keep, by weeding and dropping the good stuff (if you will) that adds nutrients to the

soil. Meanwhile, the cage was keeping the chickens from eating produce and flowers.

Where once she covered grass and weeds with mulch to gradually make plots organically gardenable, she now wheels in the chicken crew, who go

to work the minute they get up in the morning. Roosters would do it too, but Holly said she won't keep crowing roosters out of respect for neighborhood sleeping rights. The organic nature of chicken dung is also a good source for your own eggs, she said, which can be assuredly organic by monitoring what grains they eat and what you put on fields.

In his book, Lee said he first heard of the chicken tractor in 1991, and its name was invented by Bill Mollison, the 1970s founder of the permaculture movement. But Lee thinks the concept is much older. Lee quotes Thomas Jefferson's 1793 reference to "a moveable, airy cow house" as proof that fertilizing naturally with livestock has been long-known.

Lee's book is available in the Southern Oregon Library Information System, serving Jackson, Josephine and Klamath Counties and Rogue Community College. It's also available for sale on the Internet, which shows (in my search) 6,030 sites of one sort or another containing either word — albeit you be the judge on how many actually refer to the fabled chicken tractor. One that does so for sure is "Old Jim's Fowl Page," with photos of a tractor he built and uses (<http://www.gsu.edu/~biojdsx/fowl/fowl.htm>).

Old Jim is James D. Satterfield of Canton, Georgia, and Georgia State University, who celebrates online the glories of raising fowl. He also shows on his site some of his own brainchildren on the vein of chicken tractors, including "duck mowers" and "tempfencing." The former, obvious from its moniker, is a sort of duck tractor that does lawn work; the latter is a moveable pen, to put your chickens — or ducks — where you want them to work their magic in the garden.

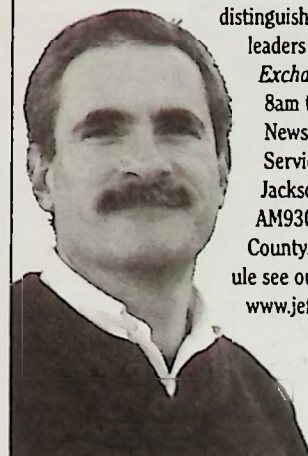
And if still deciding whether to take a chicken tractor for a spin — and put your fowl to work — don't forget the bonus: fresh eggs that are as organic as you want them to be.

James Reece is a University of Kansas alumnus and moved to Oregon in February. Most recently, he was the county politics reporter at *The Sentinel-Record* in Hot Springs, Arkansas.

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Artscene

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2001 season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Life Is A Dream* by Pedro Calderon de la Barca (through July 8); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (July 25-Oct. 27). In its farewell season, The Black Swan presents: *The Trip to Bountiful* (through June 24); *Fuddy Meers* by David Lindsay-Abaire (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (July 3-Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (June 5-Oct. 5); *Troilus & Cressida* (June 6-Oct. 6); and *The Merry Wives of Windsor* (June 5-Oct. 7). The Festival also offers The Green Show in the Courtyard (June 5-Oct. 7); The Feast of Will (June 15); The Daedalus Project (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Southern Oregon University's Department of Theatre Arts concludes its season in the Center Stage Theatre with final performances of *The Crucible*, through June 3. Evening performances begin at 8pm, and matinees are at 2pm. (541)552-6348

◆ Oregon Cabaret Theatre brings back *Eat TV*, its 1997 original musical by Jim Giancarlo, Darcy Danielson and Jim Malachi. Previews are June 20 and 21, and the show runs from June 22 through Sept. 3. Performances are Wed.-Mon. at 8:30pm (Evenings only). (541)488-8795

◆ Actors Theatre in Talent continues its presentation of *American Buffalo* by David Mamet through June 10 with evening performances at 8 and matinees on Sundays at 2pm. Adult language. (541)535-5250

Music

◆ Britt Festival's 39th concert season under the stars opens with the following performances in June: Fri./8th at 8pm Afro-Cuban All-Stars; Sat./9th at 7:30pm Lee Ritenour/Craig

Chaquico and Acoustic Highway; Sun./10th at 7:30pm Rickie Lee Jones/Dan Hicks and the Hot Licks; Wed./13th at 7:30pm Righteous Brothers; Fri./15th at 7:30pm Dr. John/Clarence Gatemouth Brown; Sat./16th at 7:30pm An Evening with Jim Brickman; Thurs./21st at 7:30pm Al Jarreau; Fri./22nd at 8pm The Village People; Sat./23rd at 7:30pm Big Bad Voodoo Daddy/Lavay Smith and her Red Hot Skillet Lickers; Sun./24th at 7:30pm Wallflowers; Mon. & Tues./25th & 26th at 7:30pm Kenny Loggins; Thurs. 28th at 7:30pm Brian Setzer '68 Comeback Special; and Sat. 30th at 7:30pm Janis



Jerry Shanafelt is the featured artist at the Rogue Gallery in Medford in June, with oil paintings from his *Mountain Light* series.

Ian/Richie Havens. Call (541)773-6077 or (800)882-7488 or go to www.brittfest.org

◆ Southern Oregon University Music Dept. concludes its season with the following performances in the Music Recital Hall in June: Fri./1st at 8pm SOU Percussion Ensemble Concert; Sat./6th at 8pm Faculty Recital: Nancie Shaw, Violin and Viola, and Jodi French, Piano; Thurs./7th at 8pm SOU Symphonic Band Concert; Fri./8th at 8pm SOU Jazz Ensemble Concert; and Sun./10th at 3pm SOU Choirs Concert. (541)552-6101 or www.sou.edu/music

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Rogue Theatre presents Dave Mason in concert Sat. June 2 at 8pm at 143 SE H Street, Grants Pass. Tickets are \$15 in advance or \$18 at the door. (541)476-0141

◆ Old Siskiyou Barn in Ashland presents a Summer Solstice Hootenanny—*Livestock at the Barn* on the lawn with musicians of the Viva Voce group on Thurs. June 21 at 6pm. Guests are invited to bring a picnic and blankets and to participate in the performance. Admission \$30/car or \$50/vans & SUVs. (541)488-7628

◆ Southern Oregon University Extended Campus Programs presents a gala faculty concert, reception and silent auction to open the 8th annual Music Institute for the Development of Personal Style in memory of Jascha Heifets on Sun. June 24 at 8pm at the Dorothy Stolp Theatre on campus. (541)552-6901

◆ The Palo Alto Chamber Orchestra returns to the Oregon Shakespeare Festival's Elizabethan Theatre in a tribute to the late Ashland composer, Peter Sacco, on Mon. June 25 at 8:30pm. Tickets are \$10 general and \$7 for JPR Listeners' Guild members, OSF members, students and seniors. (541)482-4331

Exhibits

◆ The Schneider Museum of Art on the campus of Southern Oregon University presents the Scenic Design of Richard Hay (Oregon Shakespeare Festival) June 15 through Sept. 23. Museum hours are Tues.-Sat./10am-4pm with First Friday 4-7pm. (541)552-6245

◆ Hanson Howard Gallery presents Sculpture by Marvin and Lilli Ann Rosenberg and hand-made paper by Marilyn Hart through June 30. A First Friday Reception will be held June 1, 5-8pm at 82 N. Main St. in Ashland. (541)488-2562 or www.juno.com/get/taga

◆ Rogue Gallery & Art Center in downtown Medford presents Rogue Valley artist Jerry Shanafelt as the featured artist for June, and Photography by Jim Curtis June 7-30. (541)772-8118 or www.roguegallery.org

◆ FireHouse Gallery, located in the Historic City Hall at the corner of 4th & H Sts. in Grants Pass, presents John Bonick's *Geographies* through June 16. A First Friday Art Night Reception will be held June 1, 6-9pm. (541)956-7339



Humboldt County artists from Trinidad to Ferndale will open their studios June 9-10, including printmaker John Wesa in McKinleyville (top) and Eureka painter Sasha Pepper (above).

History Daze June 9 & 10. Included will be reenactments of Civil War skirmishes, wild west show reenactments, a one-man cowboy art show by the late Kenny Kent, dances, exhibits, demonstrations, and more. Music, food, and fun for the family 9am to 4pm Sat. & Sun. (541)826-1513 or (541)826-8309

◆ Children's Dance Theatre of Ashland presents *Dance Camp 2001* featuring ballet, modern, jazz, hiphop, June 18-22 from 9:30am-2:30pm. Fee is \$100 and enrollment is limited. (541)482-9434

◆ Southern Oregon University offers a program for young students who play string instruments, as part of the 8th annual Music Institute for the Development of Personal Style. The Music Institute Juniors Program includes string orchestra master classes June 21-23. Students will perform on Mon. June 25 at noon. (541)552-6901 or www.sou.edu/ecp/arts/musicinst

◆ Southern Oregon University Art Department is offering a *Summer Digital Art & Design Workshop* in their state-of-the-art digital studio located in the new Center for the Visual Arts Complex. Classes will be scheduled June 25-July 20 and July 23-Aug. 17. (541)552-6331 or www.sou.edu/art/sumerdigital/2001.htm

◆ Jane Sterling Productions presents a variety performance, *Eleven Minutes Max*, Sunday June 24 at 7:30pm at the Dance Space, 280 E. Hersey St. #10, Ashland. Performers include singers, musicians, poets, and dancers: Jane Sterling, Joanie McGowan, Carolyn Myers, Sierra Faith, Suzee Grilley, Donn Rochlin, Gaelyn Larrick, Anna Rose Gordon, Ginnee Joos and Bram Larrick \$8. (541)488-1016

◆ Grants Pass Museum of Art presents a Membership Show *Awakenings* through June 30. A First Friday Art Night Reception will be held June 1. Located at 229 SW G St., hours are Tues.-Sat., Noon-4pm. (541)479-3290

◆ The Living Gallery presents Byron Birdsall's *Oregon and Other Environs - Seashore to Mountaintop*, watercolors through June 30. A First Friday Reception will be held June 1, 5-8pm in Ashland. (541)482-9795

◆ Footlights Theatre Gallery in Ashland celebrates the 98th birthday of master theatre artist Al Hirschfeld during the month of June with expanded works on display. (541)488-5538 or www.footlightsgallery.com

Other Events

◆ American Association of University Women present a Garden Tour on Sun., June 3. Tours of eight gardens take place from 1-5pm. Maps and garden descriptions are included in the \$10 admission (\$5 for children under 12) available at Paddington Station. (541)482-7181 or e-mail aauwgarden@cs.com

◆ Writer and Jefferson Public Radio commentator Tim Holt will be reading from his novel *On Higher Ground* on June 9 from 2-4pm at The Book Stop in Grants Pass. Set in the Mt. Shasta region in the mid-21st century, the author traces the gradual evolution of a new society above the domed cities and scorched valleys below. (541)479-1587

◆ The Lake Creek Historical Society, 1739 S. Fork Little Butte Creek Rd, Eagle Point, is hosting



Byron Birdsall uses watercolor to capture *Oregon and Other Environs, from Seashore to Mountaintop*, at the Living Gallery in Ashland.

ILLINOIS VALLEY

Exhibits

◆ BeBe's Art for Everyone presents *Americana Primitives* on June 8, 5-8pm, in conjunction with Cave Junction's 2nd Friday Artwalk. The show features watercolors and acrylics by Selma artist Pearlene Gauvlik. Cave Junction's Artwalk includes local artwork, live music, poetry readings and epicurean delights. (541)592-5343

KLAMATH FALLS

Theater

◆ The Linkville Playhouse at 201 Main St. presents *The Complete Works of William Shakespeare, Abridged*, June 1 through 23. For tickets stop by Shaw's Stationery, 729 Main St., or call. (541)883-7519

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents a *One-Act Festival* produced by Evan Gandy with individual plays to be announced, June 8 through July 1, at the Betty Long Unruh Theatre, 1614 W. Harvard, In Fir Grove Park, Roseburg. (541)673-2125

Music

◆ Umpqua Community College presents a Summer Festival Orchestra performance, conducted by Dr. Jason Heald, on June 27 at 7:30pm at First Presbyterian Church in Roseburg. (541)440-4691

Exhibits

◆ Whipple Fine Arts Gallery at Umpqua Community College in Roseburg presents a Student Art Show through June 8. A closing reception will be held Thurs. June 7 at 7pm. Gallery hours are Mon.-Fri. 1-5pm or by special request. (541)440-4691

CONTINUED ON PAGE 33



RECORDINGS

George Ewart

Blue In Green

It's pretty hard not to get carried away when talking about jazz singer Tierney Sutton. But that's what happens whenever the conversation goes on for more than a few sentences. She is just so good on so many levels.

The Milwaukee native has perfect pitch and a crystal tone that has drawn comparison with Ella Fitzgerald, the original "First Lady of Jazz." Her mother says she sang before she could talk. She's recorded with trumpeter, comedian and actor Jack Sheldon, trumpet great Buddy Childers, and is on two of guitarist Thom Rotella's albums. Tierney has toured Europe and performed with jazz greats Max Roach, Billy Taylor and Shelly Berg. She has two albums out (*Introducing Tierney Sutton* on A-Records & *Unsung Heroes* on Telarc) that ably demonstrate her ability to pick choice material.

After visiting the West Coast in 1993, and seeing Jack Sheldon's Big Band she decided to move west. In 1994, she recruited her trio from Sheldon's Big Band. Christian Jacob is a European classical pianist influenced by Bill Evans, Trey Henry is a monster bassist, and Ray Brinker is one buff drummer. Together they have toured the East and West Coasts, and Thailand. It is not surprising that they have come up with a "tribute" album for their next release.

Blue In Green (Telarc) is a respectful vocal treatment of the music of Bill Evans. There are four Evans originals and nine classic jazz and pop tunes that Evans redefined on this album. "Very Early" was the first tune Bill Evans wrote, and he directed longtime friend Gene Lees—a jazz writer, editor, and lyricist—to write the words for it. Tierney sings like it was written for her. "Blue In Green," the title cut, is always credited to Miles Davis, but Tierney emphatically assigns credit to Bill Evans as the composer. "Tiffany," another Evans original, was written for drummer Joe LaBarbera's daughter. Joe was Evans'



Tierney Sutton performs at Yoshi's in Oakland. Photo by George Ewart.

drummer in his last trio and the driving force behind the '60s big bands of Woody Herman and Chuck Mangione. Fittingly, he guests on drums for this number. "Waltz for Debbie" is another classic from Evans' pen that is scatted by Tierney and jumped on by the trio.

The jazz classics "Detour Ahead," and "Never Let Me Go" are more than stellar interpretations of Evans' genius; they are also tributes to Ms. Sutton's influences: Billie Holiday and Irene Kral respectively. "Just You, Just Me" is hardly touched by

modern jazz musicians (Thelonious Monk did a version), but Tierney and trio romp with it. "Autumn Leaves" was written for a voice with the range of Ms. Sutton's. The Duke Ellington tune, "Squeeze Me," is Tierney's nod to that giant of jazz and his pervasive influence on America's "classical" music.

Bill Evans was fond of reconfiguring pop tunes. He even wrote "A Show-type Tune" in imitation of Broadway pop.

Tierney and her trio take on schmaltzy show/pop tunes like "Someday My Prince Will Come," a graceful bow to the post-Coltrane Miles Davis Quintet; "We Will Meet Again" acknowledges Tony Bennett's association with Bill Evans. "You and the Night and the Music" does the same for Stan Getz's European tour with Evans; and "Turn Out the Stars" was long a Bill Evans favorite.

Tierney Sutton's reverence for the jazz tradition belies the fact that she's a relative newcomer to jazz. She was completely unexposed to jazz until she attended Wesleyan University, as a major in Russian. From there she won a scholarship to Berklee College of Music in Boston. Then, on to Los Angeles. She's married to trombonist Alan Kaplan,

and she is the director of Jazz Vocal Studies at the USC Thornton School of Music.

So many levels, touching so many bases. Check out *Blue In Green*, due to be released the third week of June, for a tribute album that will carry you away. ■

George Ewart hosts *Jazz Sunday* on the Rhythm & News Service of Jefferson Public Radio each Sunday, 10am-2pm.

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Continued from p. 26

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Carol Barrett

Millionaire Miners

It was customary for a miner to work long enough to save a little money, then go into town and have a high time until his money ran out. Jack Graham had another idea.

In the winter of 1925-26 he was working in Trinity County, California. He talked some of his fellow miners into staying on the job all winter until they each had a thousand dollars in wages due them. Only then would they go to town and they would live like millionaires.

When May came, Jack went to town and rented a large abandoned mine building that had a cook house and dining room. He moved in a piano and hired a piano player. He stocked the place with food, moonshine whiskey, and a cook. He also rented a car and hired a chauffeur with a Harvard accent.

When his fellow miners arrived they spent the next two months acting like millionaires, throwing parties and living the high life they had dreamed of. They were the talk of Trinity County for many years.

Source: Along Our History's Trail, Hayden

Lost Gold

Two miners made a rich strike near Randolph Beach, Oregon and had been putting their gold in a five gallon can. When time came to go into town for supplies they were afraid to leave the gold out where anyone could find it so they buried it underneath a tree and marked the tree.

While the miners were in town, a forest fire swept the area in which they were digging. The two men returned to find nothing but burnt snags and stumps. None had identifying marks.

The miners searched for a long time. When their story got out, others came and searched over a period of years. If anyone found the five gallon can, they didn't report it.

Source: Oregon Oddities, WPA

Two Frenchmen's Lost Cabin

Two Frenchmen were very secretive about the location of their rich placer mine. It was reported that the mine yielded fifty thousand dollars in less than a year. The two traveled back trails, twisting and turning and doubling back in order to hide the location of the mine.

During the winter of 1863 to 1864, they went to Portland and San Francisco and spent all their money. They returned by way of the Klamath Indian Reservation and hired a woman to act as their cook. This was the beginning of their troubles.

A few months later, the Indian woman arrived back at her reservation, saying that the men had abused her. Her brother and friends were able to find the cabin and shoot the two Frenchmen before they could defend themselves. The brother declared the site "bad medicine," forbidding anyone to return or to take anything with there. But he was not able to stop the talk.

Attempts were made to get the Indians to guide men to the lost mine but, as long as the brother lived, his friends were afraid to break their promise. He died in 1924, outliving all the others.

Many have searched, but none have found what is now called "Old Frenchy Mine."

Source: Lost Mines and Treasures



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

ALMANAC *From p. 5*

to maintain a semblance of health. Perhaps we should have read our McLuhan more closely. After all, he also wrote, "We have moved into an age in which everybody's activities affect everybody else. On Spaceship Earth there are no passengers; everybody is a member of the crew."

Standing besides that Scottish shrub in the land of the Incas, this is the lesson I learned: everywhere is here, and no matter how far our travels take us, here we will remain. The love and care we have for home must follow in our footsteps, and our footsteps now cover the whole earth. ■

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper.



LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

ARTSCENE *From p. 29*

Other Events

◆ Umpqua Valley Arts Center presents a Summer Arts Festival June 22-24, in Fir Grove Park, Fri./12-8:30pm; Sat./10am-8:30pm; Sun./10am-6pm. The event features 120 artist's booths, children's activities, food court, and a beer & wine garden. (541)672-2532

OREGON & REDWOOD COAST

Theater

◆ Chetco Pelican Players presents the marvelous musical *Hello, Dolly!*, June 1 through 24. Showtimes are Fri. & Sat./8pm and Sun. matinees at 2pm. Tickets are \$10/\$5 and the theater is located at the Performing Arts Center, Brookings/Harbor Shopping Center. (541)469-1857

Music

◆ The David Nelson Band (DNB) performs in concert on Fri. June 15 at Oregon Coast Family Affaire, 36939 Hwy 101, Port Orford. Gates open at 4pm and tickets are \$35 per day/\$90 for 3-days. (503)224-TIXX

Exhibits

◆ California Northcoast artists from Trinidad to Ferndale will open their studios to the public during the weekend of June 9 & 10/11am-5pm. The 3rd Annual Northcoast Open Studios, a collaboration of local artists, the Ink People Center for the Arts and the Humboldt Arts Council, provides an opportunity for the public to visit the studios of local artists. Studios include renovated historic buildings in Old Town Eureka and Arcata, as well as rustic settings in the country. A preview show will be hosted by Ramone's Bakery & Café, 209 E St., Eureka, during First Saturday Night Arts Alive! June 2/6-9pm. (707)442-0278

◆ Del Norte County Historical Museum in Crescent City features native artifacts from local tribes, items recovered from the Brother Jonathan shipwreck, and the huge lens from St. George Reef Lighthouse. Exhibit continues through Sept. (707)464-3922

◆ Morris Graves Museum of Art continues its presentation in the Melvin Schuler Sculpture Garden: *Inquiry Into Humanity*, Sculpture by Nathaniel Hein through June 17. The museum

is located at 636 F St., Eureka, and hours are Wed.-Sun./12-5pm. (707)442-0278

NORTHSTATE CALIFORNIA

Exhibits

◆ Shasta County Arts Council presents the 2nd Annual Juried High School Art Competition at Old City Hall Gallery through June 29. Located in Redding, gallery hours are Tues.-Fri./9am-5pm and Sat./11am-3pm. (530)241-7320

◆ North Valley Art League Gallery in Redding presents watercolors by Joanne V. Nelson, June 5-30. A reception will be held June 10/1-3pm. Gallery hours are Tues.-Sat./11am-4pm. (530)221-2789

Other Events

◆ Turtle Bay's *Beauties and Beasts* at Paul Bunyan's Forest Camp returns June 2 through Sept. 23/10am-5pm daily. Located at 840 Auditorium Dr. in central Redding, just off Hwy 299 west. For a complete calendar of Turtle Bay events, exhibitions and programs, call or check the website. (530)243-8850 or www.turtlebay.org ■

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THEATER

Molly Tinsley

Everybody Needs a Little Drama

I was on the way to my fourth performance of *Enter the Guardsman* when I bumped into a writer friend of mine. Hearing where I was headed, she took a step back and eyed me with a blend of condescension and concern.

"Why in the world would you want to see it four times?" she asked. "It's cute and everything, but it's just a piece of fluff."

Until that moment it hadn't occurred to me that my faithful attendance at this season's unabashed crowd-pleaser might blow my claim to be a person of scrupulous taste and high seriousness. Her question nagged at me as I settled into my seat. How was I going to defend myself, I wondered, but then the live strains of a familiar waltz arose from the hidden orchestra, and the lights came up on my old friends, The Actress (Suzanne Irving) and The Actor (Michael Elich) in vibrant silk dressing gowns, and just as their duet predicted, that fourth night for me became "like the first night, radiant and rare."

But it's the morning after now, and while I've already ordered tickets to a future "middle of the week... middle of the run" performance, I feel pressed to compose some sort of *apologia*. Why am I turning this "piece of fluff" into some sort of cult obsession—my own personal *Rocky Horror Picture Show*?

It must have something to do with watching a cast of actors I admire execute musical comedy with the same intelligence, imagination, and discipline they have brought to Shakespeare, Williams, Brecht. Irving plays the ultimate actress, slim, sophisticated, serene. All she has to do is raise a deprecating eyebrow or send her cultivated voice

plummeting an octave, and her audience, both onstage and in the house, is mesmerized. Then the mask slips—we glimpse the frustrated wife behind it. Unnerved by the prospect of a romantic interlude, she erupts in tizzies and a sudden spasm of banshee ululation. As neurotic husband, Elich man-

“

THIS INTRIGUING LABYRINTH,
GLORIOUSLY REALIZED
BY PETER AMSTEL'S
DIRECTION, DIZZIES AND
BEDAZZLES THE BRAIN.

ages to be broadly comic and poignant at the same time. When he confronts his errant wife, his "*J'accuse*"—a major league umpire gone haywire—is worth the price of admission. Richard Farrell is irresistible as the Playwright, seemingly deferential to the flashier Actor and Actress, but in sly control

of complicating events. He exudes the amorality of a curious child whom we gladly trust to guide us through this hall of mirrors, an infinite regress of "art imitating life imitating art."

It is this intriguing labyrinth, gloriously realized by Peter Amstel's direction, that dizzies and bedazzles the brain. The set strips the Bowmer down to bare walls and basic black, so we can't forget that the elegant arch and red velvet curtain represent a stage within a stage, where limelight may dim to glowing ghostlight, yet that tired ghostlight is still in the limelight for us.

Doubting the fidelity of his actress wife, the Actor decides to apply his role-playing skill to "real life." He disguises himself as a Guardsman, the lover whom he fantasizes his wife fantasizes, and proceeds to woo her into betraying him. On first impulse she rejects him, and he is ecstatic. He is leaning into a mirror, gloating, when the image—David Kelly, costumed in perfectly reversed uniform—steps away from the frame and challenges him to a duel of perceptions. Her rejection was a form of flirting, the image contends; a more aggressive

approach will win her; she will be back for more. Here presumably is the *real* Guardsman—that is, the pure, “brash and dashing” Guardsman of The Actor’s *dream*, unadulterated by the *pretend* Guardsman’s *real* vulnerability.

It all reminds me of that Escher lithograph, *Drawing Hands*: a right hand sketches a shirtcuff from which emerges a left hand, which is similarly sketching the shirtcuff above the right. Which hand began this project? Which holds more power—the imagined or the real, the timeless moment or the relentless track of time? In *Guardsman* we don’t have to choose *either/or*. We can relax into the luxury of *both*.

This *both* is understood somewhat crudely by the cynical Dresser who encourages the Actress to have her “cake and eat it too.” Rather than excluding love affairs, the Dresser explains, marriage is the ideal prerequisite for indulging in them: “You can flirt! How could it hurt? You have the ring.” For the more romantic Actress, the paradox of *both* shapes her longing for “one great love,” singular, whom she wants to “find. . . over and over and over and over again.” The Playwright is in love with *both* The Actor and The Actress, and his flexible sexuality supports some wonderfully playful scenes. The Actress seeks *both* fire and warmth, passion and love, and her final answer to The Big Question refuses to accept their mutual exclusion: did she know she was making love to her own husband or did she think he was the Guardsman? Says the Actress to the nosy Playwright, it was *both*: “that night on the empty stage,” her husband “really was the Guardsman.” After which “strangers and yet husband and wife” dance off into a night that suddenly twinkles with stars.

If first nights crackle with excitement and mystery, long runs offer the refinement of details, smooth timing, costumes and props under control. But why choose? I’ll keep sneaking off to see *Enter the Guardsman* in the hopes of enjoying *both*. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Levitation with Baby

BY MARILYN NELSON

The Muse bumped
against my window this morning.
No one was at home but me
and the baby. The Muse said
there was room on her back for two.
Okay, I said, but first I've got to

Pack his favorite toys.
Small ones are the best:
that way he can sit and play quietly
as the earth slides out from under our feet.
Let's see, somewhere there's
a wind-up dog with a drum
that sometimes keeps him busy
ten minutes or more.
And we'd better take some books.

Disposable diapers,
pre-moistened towelettes,
plastic bags,
and I'll pack a lunch.
Peanut butter and crackers
are nutritious,
and the crumbs brush right off.

While I was packing his lunch
the baby got hungry,
so I put him in his high chair,
unpacked the crackers,
and gave him some.
He threw the third one down,
so I took him out,
wiped the high chair,
wiped the floor under and around the chair,
wiped the window next to it,
and wiped his fingers and face.
Then I took off his pants,
shook them out,
and wiped the soles of his shoes.

I filled two plastic bottles,
changed his diaper,
and got him dressed.
I washed my hands.
I sat down at my desk.
*Okay, I said. Now
I'm ready for takeoff.*

As he cried for a bottle,
I saw my next-door neighbor,
shirtless, in the pants he wears
to work in his garden,
scribbling furiously on the back of a paper bag
as he ascended over the roof of his house
on the Muse's huge, sun-spangled wings.

Marilyn Nelson, author of five books of poems, has won two Pushcart Prizes, two NEA fellowships, and the 1990 Connecticut Arts Award. The Homeplace was a finalist for the National Book Award in 1991. The Fields of Praise (1997), from which this month's poem is taken, was a finalist for the National Book Award, the PEN Winship Award, and the Lenore Marshall Prize, and won the 1998 Poets' Prize. Marilyn Nelson currently teaches at the University of Connecticut, and will be on the faculty for the Ashland Writers Conference in July. "Levitation with Baby" is used with permission from Louisiana State University Press and Marilyn Nelson.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

Top 46,849 Reasons to Plan your Vacation in the Mount Shasta Region

Photo courtesy Mark Gibson Photography



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